

**20/21**  
SEASON



**WITHOUT  
LIMITS**

VALENTINA PELEGGI, MUSIC DIRECTOR

## Metamorphosen

Valentina Peleggi, Music Director



**RICHMOND  
SYMPHONY**

VALENTINA PELEGGI, MUSIC DIRECTOR



# CONTENTS

- 3**            **WELCOME LETTER**
- 4**            **GENERAL INFORMATION**  
Contact, Ticket, and Venue Policy Information
- 7**            **PROGRAM PAGE**
- 8**            **MUSIC DIRECTOR BIOGRAPHY**  
Valentina Peleggi
- 10-14**      **PROGRAM NOTES**
- 16**          **ABOUT THE SYMPHONY**  
Vision, Mission, History, and Conductor Timeline
- 17**          **ABOUT THE CHORUS**
- 19-21**      **ARTISTIC BIOGRAPHIES**  
Chia-Hsuan Lin, Daniel Myssyk, and Erin R. Freeman
- 22**          **BOARD OF DIRECTORS & FOUNDATION TRUSTEES**
- 23**          **MUSICIAN ROSTER**
- 24**          **CHORUS ROSTER**
- 25**          **STAFF & PRODUCTION THANK YOUS**
- 26-27**      **CORPORATE, FOUNDATION & GOVERNMENT GIFTS**
- 28**          **GET INVOLVED**
- 29**          **ENDOWMENT FUNDS & RSL GIFTS OF MERIT**
- 30**          **THE RENNOLDS SOCIETY**

# A WELCOME FROM VALENTINA PELEGGI, MUSIC DIRECTOR

Dear friends,

Welcome to the Richmond Symphony's 2020-21 Season. It is such a joy to welcome you back and I am thrilled and honored to start our journey together, as your new Music Director.

I surely had imagined a quite different beginning, and I am sure you did too. But times like these make us reflect even more deeply on the role of the arts in a community. Now more than ever art has the incredible power to transform lives and to heal souls. Music is one of the greatest expressions of human values. It connects, it treasures the differences because it is based on balance and respect, it is a hymn to unity and inclusion. The Richmond Symphony has always been a light and an inspiration for its community: we are here for you, now more than ever.

Through the incredible success of the *Summer Recital Series* in July and August – with a sold-out live audience in the Dominion Energy Center and hundreds of new online subscribers – and the recent launch of the digital *Richmond Symphony School of Music*, we are looking to the future with enthusiasm while attracting widespread attention from performing arts groups across the nation and overseas.

We are excited to bring music on stage once again and have risen to the challenge of reimagining the programs to make the live experience meaningful and enjoyable while as safe as possible. Safety and artistic excellence have been our priorities. With this in mind, we wanted to be as inclusive as possible while shaping our new reality. We have expanded our offer to digital experiences, livestreamed concerts, and for the added comfort of those who prefer a shorter concert, we added Friday evening performances for Masterworks that will run less than 70 minutes, presented without intermission.

We are glad to announce that we have been able to honor our commitment with guest artists while we created programs that also respected the regulations on social distance between players. The season includes a greater number of diverse artists and composers, and marks the beginning of the Symphony's

involvement in New Music USA's *Amplifying Voices* partnership in order to increase support and promotion of composers of color and ensuring orchestra's engagement with new repertoire, past and present.

We wanted the music to be as relevant, meaningful and inclusive as ever, so we have exciting plans for our Classics, Currents and Community programs, our Pops and LolliPops, Metro and Rush Hour. We are excited to open the 2020-21 Season with a program around American classical music with the incredibly versatile classical-jazz pianist Aaron Diehl and George Manahan on the podium, performing Gershwin, Copland, Joseph Turrin, Adolphus Hailstork and acclaimed Leonard Bernstein Award recipient Jessie Montgomery.

Our 2020-21 season is an inspired tribute to Richmond's spirit of resilience, hope, and connection as we navigate these unprecedented times. We hope you will be surprised and delighted by the program as it unfolds.

On behalf of the Board of Directors, musicians and staff of the Richmond Symphony, thank you for being here today, and for helping us to bring great music, hope, and joy to everyone. Let's have a great season and I'll see you there!

Sincerely,



**Valentina Peleggi**  
Music Director

## GENERAL INFORMATION

---

### Contact

Richmond Symphony Patron Services  
612 East Grace Street, Suite 401  
Richmond, VA 23219  
804.788.1212  
patronservices@richmondsymphony.com  
Open Monday-Friday 9am-5pm  
Voicemail and email are checked 2 hours  
prior to concerts.

### Ticket Information

- » Please note, at this time we are unable to offer discounted tickets for seniors, active military, students, or children. These discounts will resume post-Covid-19.
- » At this time, single ticket buyers who feel ill or have been recently exposed to Covid-19 may exchange tickets by contacting Patron Services at least 2 hours prior to the performance.
- » Subscribers may exchange tickets by contacting Patrons Services; some restrictions apply.
- » If you are unable to attend a concert and would like to donate your tickets, please contact Patron Services prior to the concert date and receive a receipt for your taxes.

### Purchase Tickets & Subscriptions

#### By Phone

Subscribers/Groups of 8+: 804.788.1212  
Non-subscribers: 1.800.514.ETIX (3849)

#### Online

Visit our website at [richmondsymphony.com](http://richmondsymphony.com)

#### In Person

Visit the Altria Theater box office to purchase tickets to any Richmond Symphony concert; call 804.592.3384 for hours. Tickets may also be purchased at the door at least 1 hour before any concert (subject to availability). Subscriptions and group tickets cannot be purchased at the box office.

### Late Seating

Late arrivals will be seated by ushers at an appropriate break in the music as determined by management.

### Photography

Feel free to take pictures **without a flash** during the concert and share them with us on Facebook or Instagram. We ask that you turn down the brightness of your screen and stay mindful of your neighbors.

### Video or Audio Recording

Due to copyright laws, audio and video recording is strictly prohibited inside the concert hall.

### Plan Your Visit

Check out our Plan Your Visit page at [richmondsymphony.com](http://richmondsymphony.com) or call Patron Services for information on restaurants and parking near the theater.

### Donate

Donations can be submitted online at [www.richmondsymphony.com/give](http://www.richmondsymphony.com/give), by phone at 804.788.4717 ext. 102, or mailed to the Richmond Symphony at the address above. We thank you for your support!

## CONNECT WITH US!

---



/richmondsymphony



@rvasymphony



@rvasymphony





RICHMOND  
BALLET

# 2020 FALL SEASON

**STUDIO SERIES:  
SEPTEMBER**  
September 15 – 27, 2020

**STUDIO SERIES:  
OCTOBER**  
October 13 – 25, 2020

**STUDIO SERIES:  
NOVEMBER**  
November 10 – 22, 2020



*Extraordinary  
dancing for  
extraordinary  
times*

**VIRTUAL AND IN-PERSON TICKETS AVAILABLE**

804.344.0906 x224 | [richmondballet.com](http://richmondballet.com)



CultureWorks & The Arts and Cultural Funding Consortium supported  
by City of Richmond and the Counties of Hanover & Henrico



**Altria** Today

# Hitting a **High Note**

At Altria, we're proud to support theatre, music and dance to foster an inclusive local culture, promote diversity and attract new audiences to our communities.

Altria salutes the Richmond Symphony.

Philip Morris USA  
U.S. Smokeless Tobacco Company  
John Middleton  
Nat Sherman  
Ste. Michelle Wine Estates



**Altria**

# Metamorphosen

Valentina Peleggi, Music Director

Friday, November 13, 2020 at 7:00 PM

*This will be a condensed concert with no intermission\**

Saturday, November 14, 2020 at 8:00 PM

Sunday, November 15, 2020 at 3:00 PM

Dominion Energy Center

**WEBERN/  
ARR. GERARD SCHWARZ**

*Langsamer Satz*

**STRAUSS/  
ARR. RUDOLF LEOPOLD**

*Metamorphosen*

INTERMISSION

**WAGNER\***

*Siegfried Idyll*

**SCHUBERT**

Symphony No. 5 in B-flat Major, D. 485  
Allegro  
Andante con moto  
Menuetto: Allegro molto  
Allegro vivace

Digital Livestream Sponsor



Patrons are requested to silence mobile devices. The use of recording devices and flash photography is prohibited, but we encourage you to take non-flash photos. Tag us on social media using @rvasymphony, /richmondsymphony and/or #rvasymphony. The Richmond Symphony is partially funded by the Virginia Commission for the Arts and the National Endowment for the Arts and CultureWorks & the Arts and Cultural Funding Consortium - supported by City of Richmond and the Counties of Hanover & Henrico





## Valentina Peleggi

*Music Director & Lewis T. Booker Music Director Chair*

Valentina Peleggi began her tenure as Music Director of the Richmond Symphony in Summer 2020. Described by the BBC Music Magazine as a “rising star”, Peleggi has led orchestras from around the world including most recently the Royal Philharmonic Orchestra, BBC National Orchestra of Wales and Baltimore Symphony Orchestra. In 2018 she joined English National Opera for 2 seasons as a Mackerras Fellow, conducting *Carmen*, *Bohème*, *Orpheus in the Underworld* and *Dido and Aeneas*. She returns as a guest in 2021, when she will also debut at Garsington Opera.

In 20/21 planned symphonic engagements include her debuts with the Quebec Symphony, Malmo Symphony, Brussels Philharmonic and European Union Youth Orchestra in Ferrara; also the release of her first CD, featuring a cappella works by Villa Lobos in a new critical edition for Naxos, guest edited by Ms Peleggi and performed by the Sao Paulo Symphony Chorus. Spring 2020 saw a string of engagements cancelled due to the pandemic, notably with the Bournemouth Symphony, Residentie Orkest Den Haag, Gulbenkian Orchestra, National Symphony in Dublin, New Zealand Symphony, Tasmanian Symphony, BBC Singers, and the Orquestra della Toscana in her home town of Florence, Italy.

Ms Peleggi previously served as Resident Con-

ductor of the São Paulo Symphony Orchestra and Principal Conductor and Artistic Advisor of the São Paulo Symphony Chorus. During her years with the Sao Paulo Symphony Peleggi conducted many subscription concerts, created innovative community projects and continues to return as a guest. She won the APCA Prize in 2016 as Conductor of the Year from the Sao Paulo Society of Critics of the Arts and was voted “Young Talent of 2017” by readers of Brazil’s specialist music magazine *Revista Concerto*. She currently holds the position of Guest Music Director of the Theatro Sao Pedro, responsible for Italian opera.

The first Italian woman to enter the conducting programme at the Royal Academy of Music of London, she graduated with distinction and was awarded the DipRAM for an outstanding final concert as well as numerous other prizes, and was recently honoured with the title of Associate. She assisted Sir John Eliot Gardiner, Semyon Bychkov and Christian Thielemann, and furthered her studies with David Zinman and Daniele Gatti at the Zurich Tonhalle and at the Royal Concertgebouw masterclasses. She won the 2014 Conducting Prize at the Festival International de Inverno Campos do Jordão, received a Bruno Walter Foundation Scholarship at the Cabrillo Festival of Contemporary Music in California, and the Taki Concordia Conducting Fellowship 2015-2017 under Marin Alsop.

Peleggi holds a Master in Conducting with honours from the Conservatorio Santa Cecilia in Rome, and in 2013 was awarded the Accademia Chigiana’s highest award, going on to assist Bruno Campanella and Gianluigi Gelmetti at Teatro Regio di Torino, Opera Bastille Paris, Lyric Opera of Chicago, Teatro Regio di Parma and Teatro San Carlo. She also assisted on a live worldwide broadcast and DVD production of Rossini’s *Cenerentola* with the Orchestra Nazionale della RAI. From 2005 to 2015 she was the Principal Conductor and Music Director of the University Choir in Florence and remains their Honorary Conductor, receiving a special award from the Government in 2011 in recognition of her work there. Ms Peleggi is passionate about the arts and holds a master in Comparative Literature.

Valentina Peleggi is represented by Intermusica worldwide.



# Home for the Holidays

**The Snowman: Music with Narration**  
Saturday, November 28 @ 11am

**Let It Snow: The Brass Edition**  
Saturday, December 5 @ 8pm

**A Baroque Holiday**  
Saturday, December 12 @ 8pm

**LIVESTREAM SUBSCRIPTION – \$45 FOR ALL THREE CONCERTS**

**In-person tickets and livestream concerts  
on demand at [richmondsymphony.com](http://richmondsymphony.com)**

**RICHMOND  
SYMPHONY**

VALENTINA PELEGGI, MUSIC DIRECTOR



## Metamorphoses, in Life and Music

Change is the engine of growth, of development, of life itself. Whether the matter at hand is science, society, or the arts, metamorphosis can be found at work. The great modern revolution in biology that laid the groundwork for countless advances replaced a static view of the life around us with the insights of evolutionary theory. And the process of metamorphosis is central to how music works its magic on us. Composers take ideas in the form of themes, harmonies, rhythms, or even instrumental colors, and transform them within ever-changing contexts.

Richard Strauss even titled one of the last works of his long career *Metamorphoses*. There are no voices, no texts, but the instruments alone trace a journey of transformation that stands as a metaphor for the alchemy of art — reflecting the changes to which all of us are subject as a consequence of our humanity. Richmond Symphony Music Director Valentina Peleggi has programmed these concerts around *Metamorphoses* because, as she observes, “it was written at a moment when everything was changing, and that is happening now to the world around us.”

Strauss touches on important moments in the Western tradition of music history, alluding especially to Beethoven at a time when that tradition seemed to be dying. Yet even in the darkest, most troubled times, music can offer glimpses of a brighter possibility, inspiring hope

that something better will emerge from the pangs that transformation so often entails.

From the brooding music of Anton Webern and Strauss in the first half, Maestra Peleggi explains, the program itself will transform into new sounds drawing on more and more colors from the orchestra, with the “love letter” represented by Wagner’s *Siegfried Idyll* (on the Saturday and Sunday concerts) and concluding with Franz Schubert’s captivating Symphony No. 5, a joy-filled expression of the imagination that will transform your mood and liberate it from worry and stress.

### Anton Webern: *Langsamer Satz* (transcribed by Gerard Schwarz)

*Langsamer Satz* (which simply means “slow movement” in German) is one of a trove of early efforts that Anton Webern (1883-1945) never published. His life was cut short when he was shot by an Allied soldier just before curfew went into effect, shortly after the end of the Second World War — he had gone outside to smoke a cigar. The premiere took place, posthumously in 1962, at a Webern Festival in Seattle.

In 1902, Webern moved from the Austrian provinces to Vienna to enroll in the university, where he composed on the side. He later found his most important mentor in Arnold Schoenberg, becoming one

of his most-acclaimed students and carrying his teacher's ideas forward in unprecedented ways. Young Webern focused on such genres as the string quartet as a way to blend his passions for Wagner and Brahms. He made a trip to Bayreuth in 1902 — the theater devoted to Wagner's operas — and found it to be a transformative experience.

*Langsamer Satz* dates from 1905. Webern embarked during the summer with his cousin Wilhelmine Mörtl on a five-week walking trip in Lower Austria; they would marry in 1911. The composer's diaries glow with the wonder of youth discovering mutual love and the beauty of nature: "Our love rose to infinite heights and filled the universe! Two souls were enraptured." This experience is echoed in *Langsamer Satz*. We hear the transcription for string orchestra made by conductor Gerard Schwarz from the original version Webern wrote for string quartet.

Both Schoenberg and Webern became Modernist radicals who reinvented the language of classical music. But the changes they implemented reflect the love of German-Austrian tradition that they shared. From this music alone, it would difficult to prophesy the austere use of concision and atonality that Webern would later perfect. In *Langsamer Satz*, the voices of Brahms and Wagner seem to mix with Schoenberg's own early period compositions in late-Romantic style. We also hear hints of Richard Strauss and Hugo Wolf — and of Mahler, a contemporary Webern deeply admired.

Reflecting the personal emotional connection that inspired the piece, Webern alludes to the passions of Wagner's *Tristan und Isolde* in this lushly nocturnal outpouring.

### Richard Strauss: *Metamorphosen*

In the late summer of 1944, Richard Strauss (1864-1949) began composing *Metamorphosen* ("Metamorphoses"). It provided a way of processing his reactions to the bombing of his native Munich in the later stages of the Second World War. *Metamorphosen* thus represents a creative act from a time when the landmarks of Strauss's life and career were literally being wiped out by the most destructive war in history. Strauss wrote the piece, which was premiered in 1946, for 23 solo strings. We hear an arrangement for string septet (two each of violins, violas, and cello, with double bass) that has been adapted for chamber orchestra.

The deeply elegiac character of *Metamorphosen* is multiplied by its allusions to the musical past, above all, to the Funeral March from Beethoven's Third Symphony (*Eroica*). Literary allusions also play a role. At the time, Strauss was immersed in a re-reading of the complete works of the Johann Wolfgang von Goethe ("our Shakespeare" as he is sometimes referred to by Germans). Goethe published his scientific text



*The Metamorphosis of Plants* in 1790, which presents his theory of the unfolding of the life cycle. And the title also brings to mind Ovid's fanciful retellings of mythical transformations from the classical world (the inspiration, as it happens, for several of Strauss's operas, including *Daphne*).

But these are merely implicit connections. Strauss left no actual program about the piece. In fact, commentators cannot even agree as to how to classify *Metamorphosen*. It unfolds as a single, half-hour span of continually shifting textures and elaborately interwoven single lines. Even with a tonal palette restricted to strings, Strauss achieves remarkable coloristic effects and contrasts. It might be said that these are what constitute the metamorphoses of the title. As for the motivic ideas here, they tend to be obsessively repeated and even resistant to transformation. It the *contexts* in which they appear are ever-changing; they are what metamorphose.

These motifs echo the main theme from Beethoven's *Eroica* Funeral March, as mentioned. Other quotations come from Wagner's *Tristan und Isolde* (when the betrayed King Marke expresses his anguish at being betrayed) and from Strauss's own works such as the tone poem *Ein Heldenleben*. But all of these flickering ghosts from the past weave through the score with the poignancy of half-remembered fragments.

The tempo speeds up into a more animated middle section, like enlivening recollections of a passionate youth. But the slow opening music

returns with a feeling of implacable dread. Later, Strauss shocks with a prolonged silence. The Funeral March motif gives way to a somber series of chords of C minor chords — grim and final, like a tomb being sealed.

### Richard Wagner: *Siegfried Idyll*

Richard Wagner (1813-1883) knew a thing or two about making grand impressions. But he also knew how to use tender, personal, intimate music to do so. *The Siegfried Idyll* is a celebrated example. On Christmas morning in 1870, he unveiled the piece for Cosima, his life companion and new wife, by having it played on the steps of their residence at the time: a beautiful lakeside villa in Tribschen, just a half-hour walk from the heart of nearby Lucerne in Switzerland. The occasion was Cosima's birthday, which actually fell on December 24 — but since her sense of messianic entitlement fully matched that of Richard, Cosima was in the habit of celebrating her birthday on Christmas Day.

And in 1870, there was special cause to celebrate. Cosima had at last been able to marry Wagner in August in one of nearby Lucerne's churches marriage. The ceremony legitimized a relationship that had caused enormous scandal. Wagner, meanwhile, had found relative peace — a temporary idyll — from his normally chaotic, crisis-ridden existence at the villa in

idyll — from his normally chaotic, crisis-ridden existence at the villa in Tribschen.

With its tranquil setting of Lake Lucerne as a backdrop, Wagner discovered the calm he needed to focus again on the *Ring* cycle, which had been interrupted for years. He completed the *Siegfried* there in 1869, when his only son with Cosima was born (Siegfried, who would also take up composing). Named after the *Ring*'s young hero, Siegfried made Wagner a proud father and heralded a new period of optimism for the often despondent composer.

Wagner's love of Cosima, his sense of a fresh lease on life creatively speaking, and the new baby Siegfried: all of these joyful associations converge in the *Siegfried Idyll*. (There is, of course, a contrarian take: The controversial biographer Joachim Köhler questioned this image of domestic bliss and suggested there is a secret message here to another of Wagner's beloveds, Judith Gautier, who had recently visited him at Tribschen.)

"*Tribschen Idyll* with Fidi-Birdsong and Orange Sunrise, presented as a symphonic birthday greeting to his Cosima by her Richard, 1870" was Wagner's original full title on the score. "Fidi" was the new baby's nickname, and the couple loved to gaze at the glowing sunrise reflected from the orange wallpaper of their bedroom. They also referred to this music sometimes as "The Staircase Music" — you might even think of it as originating as a site-specific

installation composition in addition to being a private love letter. But in 1878, Wagner published the score to deal with his crushing debts, renaming it *Siegfried Idyll*.

The *Siegfried Idyll* draws on material Wagner had used for the love duet between Siegfried and Brünnhilde in *Siegfried*, the third of the four *Ring* operas (which had not yet been performed). The *Ring* looms as one of the great epics of Western art, but here this music gains an aura of tender intimacy, purely instrumental, without words.

The opening evokes a kind of lullaby atmosphere as the strings sing their warm melody, which Wagner associated with Cosima. An actual folk lullaby is also woven in, along with other motifs from *Siegfried*, such as the birdcall from the forest scene in which Siegfried communes with nature and the sleep motif associated with Brünnhilde — who has been left asleep for disobeying Wotan, the leader of the gods and her father. At the end of the opera, she will be awakened by Siegfried into new life and love.

### **Franz Schubert: Symphony No. 5 in B-flat major, D 485**

There is a tremendous variety to be found in Franz Schubert's (1797-1828) approaches to the idea of a symphony. His final two contributions to the

genre, the so-called “Unfinished” and the epic “Great” Symphony in C major, take a bold and expansive direction. The Fifth Symphony in B-flat major, in contrast, looks back to past models — above all, to Schubert’s beloved Mozart.

Schubert was only 18 in 1815, his most-prolific year, when he underwent a tremendous outburst of creative energy. Although the originality of his genius had initially shown itself in his songs, by 1816 he was beginning to channel more of his creativity toward large-scale instrumental forms. Schubert completed his Fourth Symphony in C minor in April 1816. Less than half a year later, he was already at work on a new symphony that could hardly be more different from its turbulent emotions. The Fourth had called for his largest orchestra to date. But in the Fifth Symphony, Schubert scaled back his ensemble to more chamber-like dimensions, omitting clarinets, trumpets, and drums.

Beethoven would eventually take his place as Schubert’s musical hero. But in a diary entry from 1816, Schubert referred to the older composer as an example of “that eccentricity which joins and confuses heroism with howling...” It was to earlier idols, Mozart and Haydn, that Schubert looked for his model at this time. But his own voice is also clearly present in the Fifth Symphony, a work of graceful, spring-like freshness and songfulness.

Schubert dispenses with a slow introduction. A mere few breaths suffice before the sun-kissed main

theme sets sail. Its ascending motion is typical of this music’s optimistic spirit.

The Andante con moto contains both Schubertian lyricism and touches of his harmonic adventurousness. In the minuet, which shifts unexpectedly into the minor key, Schubert pays direct homage to the great Symphony in G minor (K. 550) by Mozart, recalling its dramatic thrust. The finale (Allegro vivace) recalls the breezy cheerfulness of the first movement — and its nostalgia for an already bygone age of Classical perfection.

*Notes (c) 2020 Thomas May*

# Missing something?

In an effort to keep our donor listing as up-to-date as possible, we are now keeping it on our webpage!

You may view the 2019/2020 donor list at any time by going to [www.richmondsymphony.com/donors](http://www.richmondsymphony.com/donors)

Thank you to all of our 2019/2020 donors whose support helped us keep the lights on and the music playing!

RICHMOND SYMPHONY  
**CHORUS**  
EST. 1971

1 & 2 &

**50 Years** and **Counting**

3 & 4 &

*As we celebrate the approach of our 50th anniversary, we reflect on our past and look towards the future.*

**VISIT [RSCHORUS.COM](http://RSCHORUS.COM) TO LEARN MORE**

# ABOUT THE RICHMOND SYMPHONY

---

## VISION

We change lives through the power of our music.

## MISSION

The Richmond Symphony performs, teaches, and champions music, to inspire and unite our communities.

## HISTORY

Founded in 1957, the Richmond Symphony is dedicated to excellence in both contemporary and traditional symphonic music. Its mission is to perform, teach and champion music, to enrich and entertain communities throughout Virginia.

Through the incorporation of classical, contemporary, and popular music, the Symphony makes great music interesting and accessible to everyone. The League of American Orchestras recognized the Symphony as a leader of innovation in the orchestral field by selecting the Symphony as one of their 21 national Futures Fund orchestras and awarding the Symphony the Catalyst Grant in 2020, to help implement effective practices to enhance diversity, equity and inclusion.

The Symphony includes an orchestra of 70 professional musicians and an all-volunteer chorus of 150, is overseen by a 42-member Board, and has a staff of 25. Ancillary but separate organizations include the Richmond Symphony Foundation, which manages the organization's endowment, and the volunteer Richmond Symphony League. In May 2020, RSO appointed its first woman Music Director, Valentina Peleggi.

Each season RSO performs more than 200 performances and reaches 200,000 patrons through concerts, educational programs, and radio broadcasts. Innovative and unexpected concert formats such as Rush Hour at Hardywood Park Craft Brewery and our mobile performance space, the Big Tent, help attract new and more diverse audiences.

The Symphony reaches 55,000 students each year through our educational programs, including our Musical Ambassadors Program and Discovery Concerts. Our Youth Orchestra Program provides the region's premiere orchestral experience for 250 college and conservatory-bound students. In July 2020, the Symphony launched the Richmond Symphony School of Music (RSSoM), which will house all of its education programs and extend service into the digital realm.

The Symphony is acting as the Lead Partner for Menuhin Competition: Richmond 2021. Also known as "the Olympics of the Violin," this international competition will bring 44 of the best young violinists in the world to Richmond for eleven days in May 2021 for performances, masterclasses, community engagement, and education activities.

## MUSIC DIRECTOR TIMELINE

---



**1957–1971**  
Edgar Schenkman



**1986–1998**  
George Manahan



**2010–2019**  
Steven Smith



**1971–1986**  
Jacques Houtmann



**1999–2009**  
Mark Russell Smith



**CURRENT**  
Valentina Peleggi



## Richmond Symphony Chorus

Erin R. Freeman

Director of the Richmond Symphony Chorus & James Erb Choral Chair

---

The Richmond Symphony Chorus is an award-winning, auditioned, all-volunteer ensemble of 150 members from the Richmond region. They perform regularly with the Richmond Symphony, Richmond Ballet, and in stand-alone performances around the community. The chorus members, ages 16-85, are a diverse group – teachers, medical professionals, attorneys, business leaders, students – all sharing a love of choral singing.

James Erb found the Richmond Symphony Chorus in 1971 to perform Beethoven's *Missa Solemnis* under the baton of renowned conductor Robert Shaw. Erb, a professor at the University of Richmond and a scholar of Renaissance music, led the group for 36 years. Erin Freeman became director in 2007 and has led its singers in performances in Richmond, Wintergreen, Carnegie Hall, and Paris, France. (See Dr. Freeman's profile in the program.)

Repertoire ranges from classical masterworks to pops favorites. Annual performance of Handel's *Messiah* and *Let It Snow* Christmas Pops are highlights of the Symphony season. In 2018, the chorus was featured

in the Grammy-nominated recording of the premier performance of *Children of Adam* by American composer Mason Bates and Vaughan Williams' *Dona Nobis Pacem*. Spring of 2019 found the Chorus moving from the Carpenter Theater stage to backstage to the lobby in a rousing performance of Bizet's *Carmen* with soloist Denyce Graves, while Fall included performances under the direction of celebrated conductors Marin Alsop and George Manahan.

So what is the Chorus doing during the coming months of social distancing and masks? We're singing, of course! Our members are attending virtual rehearsals from their home offices, guest bedrooms, dining rooms, and family rooms! Look for some virtual performances from us later this season, with each singer's voice combined with many others into a single video recording. We look forward to physically gathering and singing together as soon as we can safely do so.

(If you're interested in auditioning for the Chorus, please visit [www.rschorus.com/auditions](http://www.rschorus.com/auditions).)



# *Home for the Holidays*

Commemorate the year we  
all spent at home...



Holiday  
merch  
on sale  
Nov. 20!

**RICHMOND  
SYMPHONY**  
VALENTINA PELEGGI, MUSIC DIRECTOR





## Chia-Hsuan Lin

*Associate Conductor & Jack and Mary Ann Frable Associate Conductor Chair*

Hailed by the *Virginia Gazette* as “a rock solid” and “animated” conductor, Chia-Hsuan (“Joshwin”) Lin delights audiences throughout the world with her trademark energy and command.

Appointed Associate Conductor of the Richmond Symphony Orchestra in 2016, Lin begins her fifth season with the Richmond Symphony in 2020 and was recently named the Interim Music Director of the Contemporary Youth Orchestra of Cleveland. Clark Bustard wrote of Lin’s Brahms Fourth Symphony with RSO, “I’ve never heard a more compelling live performance than this one.” (*Letter V*) Other RSO highlights include Handel’s *Messiah*, the Metro Collection Series, Symphony Pops, family concerts, and a record crowd exceeding 19,000 for Henrico County’s “Red, White, and Lights” Independence Day celebration in 2018. Formerly the Assistant Conductor of the Fort Wayne Philharmonic, Lin punctuated the end of her tenure in 2016 “with the command and energy of a soccer star” before a record crowd for a FWP subscription concert. ([larryhayes.com](http://larryhayes.com))

Lin enjoys frequent guest appearances around the world. She made her Minnesota Orchestra debut in 2020, and has also led the Saint Paul Chamber Orchestra, Virginia Symphony, Fort Wayne Philharmonic, Williamsburg Symphony, Richmond

Ballet, Peninsula Music Festival Orchestra, Virginia Commonwealth University Symphony Orchestra, Academy of Taiwan Strings and Taipei Philharmonic Chorus. Her recent performance of Tchaikovsky Symphony No. 6 with the Williamsburg Symphony was praised as “an exceptionally absorbing interpretation and rendering.” (*The Virginia Gazette*).

A champion of the next generation of music and musicians, her list of premieres continues to grow with new works by Stephen Prutsman, Laura Schwendinger, and Jennifer Jolley. Lin has also been a featured guest in Classical Revolution RVA’s Mozart Festivals, sharing orchestral music in non-traditional venues, and she conducted the “Land Dive Project” in cooperation with the Institute for Contemporary Art at the Virginia Commonwealth University, a live art installation including a chamber ensemble and a scuba diving team.

Lin previously served as Music Director of Richmond Symphony Youth Orchestra, University of Cincinnati Symphony Orchestra, South Loop Symphony Orchestra (Chicago) and Assistant Conductor of Opera at the CCM Spoleto Music Festival in Italy. Fueling her passion for vocal works, Lin conducted a lecture concert as part of the Taiwanese premiere of Bach’s *St. Matthew Passion*, and assisted and led opera performances at Northwestern University and the University of Cincinnati.

Lin began her musical training with piano lessons in Taiwan at age three. She studied percussion and conducting at National Taiwan Normal University while performing with Taipei Percussion Group. Lin earned her master degree at College-Conservatory of Music of the University of Cincinnati, and completed her doctorate at Northwestern University. She studied with Apo Hsu, Mark Gibson, and Victor Yampolsky and has further refined her craft in workshops with the RSO, Baltimore Chamber Orchestra, and the Romanian Royal Camerata, and masterclasses with Günther Herbig, Jorma Panula, Imre Palló, Gábor Hollerung, Helmuth Rilling, Steven Smith, Mei-Ann Chen, Harold Farberman, Markand Thakar, Israel Yinon, and Douglas Bostock.

Lin is married to horn player James Ferree, and she enjoys traveling, gardening, and cooking.



## Daniel Myssyk

*Assistant Conductor*

Assistant Conductor of the Richmond Symphony, Canadian-American conductor Daniel Myssyk was Music Director of the Montreal based Orchestre de chambre Appassionata from 2000 to 2016. A few years ago, he led his orchestra on its first American tour, which included two concerts in Richmond. The group also toured before enthused audiences in Ontario in January of 2014.

In recent years, he has made critically acclaimed appearances with Les Grands Ballets Canadiens, and the Lubbock Symphony Orchestra, among others. In 2015, Myssyk made his debut in Guanajuato (Mexico) where he has been returning every season since, and also conducted the Michoacan State Orchestra. In 2019, return engagements have brought him back to Canada to conduct the Orchestre symphonique de Trois-Rivières and the Orchestre de la Francophonie.

Myssyk conducts repertoire from the classical, romantic, modern and contemporary periods with great attention to stylistically appropriate detail. He maintains a continuous engagement with opera in a variety of styles ranging from Mozart to Menotti. Sensitive to the music of our time, he has contributed to the creation of many contemporary North-American works, including the world-premiere of Anthony Brandt's opera, *"The Birth of Something"* with Da Camera in Houston. Under his

leadership, three recent VCU Opera productions of *"The Gondoliers"* (2015), *"The Old Maid and the Thief"* (2012), and *"Hansel & Gretel"* (2011) won top prizes at the National Opera Association competition.

Myssyk's recordings have received widespread critical acclaim. In 2012, he completed the recording of *"Czech Serenades"* with works by Suk and Dvořák. The CD was in nomination for best recording of the year at the "ADISQ" awards, Quebec's equivalent of the Grammys and at the Prix Opus from the Conseil québécois de la musique. Jean-Yves Duperron of the Classical Sentinel wrote: *"Conductor Daniel Myssyk and the members of the Appassionata Chamber Orchestra ply their magic in this music, and shape each and every phrase, and infuse each and every note, with care and sincere expression. I've rarely heard these two works played with this much conviction."*

In 2010, his CD *"Idyla"* (on Fidelio label), was nominated for an Opus Prize as best recording of the year. A CD featuring American trumpet player and VCU colleague Rex Richardson playing Dana Wilson's *"Concerto for Trumpet and Strings"* was released on Summit Records, earning rave reviews from the International Trumpet Guild Journal. His most recent CD, on the Atma label, features works by Quebec composer François Dompierre and has earned excellent reviews from Radio-Canada and Magazine Son et image.

Professor Daniel Myssyk has been Virginia Commonwealth University's Director of Orchestral Activities since 2007. His involvement toward the youth reflects a well-honed passion for music education. In addition to his work at VCU, he is a regular collaborator with the All-Virginia State Orchestra, and the Hampton Roads Chamber Players, among many others. He is currently the music director of the Richmond Symphony Youth Orchestra.

In the early 2000s, Myssyk was a conducting fellow at the Aspen Music Festival and School where he spent two summers under the tutelage of David Zinman. A student of Larry Rachleff, he received his Masters Degree in Conducting from the Shepherd School of Music at Rice University in 2006.



## Erin R. Freeman

*Director of the Richmond Symphony Chorus & James Erb Choral Chair*

Versatile, engaging, and spirited, conductor Erin Freeman serves in multiple positions throughout the Commonwealth of Virginia and maintains a national presence through guest conducting engagements. Freeman holds a joint position as Director of the award-winning Richmond Symphony Chorus and Director of Choral Activities at Virginia Commonwealth University. Additionally, she is the Artistic Director of Wintergreen Music, which presents the annual Wintergreen Music Festival in Blue Ridge Mountains, and Resident Conductor of the Richmond Ballet, the State Ballet of Virginia.

Guest conducting engagements include the Buffalo Philharmonic Orchestra, South Carolina Philharmonic, Savannah Symphony, Charlottesville Symphony Orchestra, Virginia Symphony Orchestra, and additional ensembles in Massachusetts, Maryland, Virginia, Georgia, Missouri, North Carolina, and Illinois. She has conducted at Carnegie Hall and the Kennedy Center, and has conducted and/or prepared the Richmond Symphony Chorus for multiple recordings, including the 2019 release of Mason Bates' *Children of Adam* on the Reference Recording label. The 2018-2019 season included her debut at Boston Symphony Hall with Berkshire Choral International, a performance

with the Orchestre Symphonique Bel'Arte and an internationally assembled chorus at La Madeleine in Paris, choral preparation for the Defiant Requiem Foundation, multiple engagements with the Richmond Symphony, and three productions with the Richmond Ballet. In 2019-2020, Freeman premiered with the Portland (Maine) Symphony Orchestra, conduct the Richmond Ballet in three grand productions, led the Richmond Symphony, and prepared the Richmond Symphony Chorus for performances with Marin Alsop and George Manahan.

Adapting quickly to the reality of the pandemic, Freeman created and led a 10 week Online Community with Wintergreen Music, including classes, interactive performances, musician-led masterclasses, special interest sessions, and a rare family conversation with Arianna Zukerman and Pinchas Zukerman. She also revamped Fall semester to create a choral film project called *Adaption*, led voices in Black Lives Matter protests and events, and overhauled the Richmond Symphony Chorus's schedule to keep singing alive and well in the city of Richmond.

A recent finalist for Performance Today's Classical Woman of the Year, Freeman has also been named one of Virginia Lawyers Weekly's "50 Most Influential Women in Virginia" and an "Extraordinary Woman Leader" by the VCU School of Business. Freeman holds degrees from Northwestern University (BMus), Boston University (MM), and Peabody Conservatory (DMA). Instructors include Gustav Meier, Victor Yampolsky, Helmuth Rilling, Murry Sidlin, Ann Howard Jones, and Robert Shaw.

Twitter: @ErinFreeman1

Website: [erinrfreeman.com](http://erinrfreeman.com)

Facebook: ErinFreemanConductor

## 2020/21 BOARD OF DIRECTORS

---

### EXECUTIVE COMMITTEE

Mr. George L. Mahoney  
*Chair*

Mrs. Elizabeth Cabell Jennings  
*Vice Chair*

Michèle Walter  
*Interim Executive Director*

Mr. Rick Sample  
*Treasurer*

Ms. Maura Scott  
*Secretary*

### DIRECTORS

Mr. Joshua Bennett  
Mr. Phillip H. Bennett  
Mr. Stuart W. Blain  
Mr. John Bock  
Dr. John W. Braymer  
Ms. Priscilla A. Burbank  
Mrs. Sandra Chase  
Dr. Jill Bussey Harris  
Ms. Lisa Byrd  
Ms. Angel Clarke  
Dr. Ronald A. Crutcher  
Mrs. Alison W. Eckis  
Mr. Gary Flowers  
Mrs. Cheryl G. Goddard  
Ms. Maria Gogova  
Mrs. Rebecca J. Horner  
D. Brennen Keene, Esq.  
Mr. Christopher W. Lindbloom, DMA  
Mr. J. Theodore Linhart\*  
Mr. William Mears

Mr. Patrick Murtaugh  
Mr. Roger D. Neathawk\*  
Mr. Kelly O'Keefe  
Ms. Valentina Peleggi  
Mr. Dale Porfilio  
Mr. Kamran P. Raika  
Mr. Leon E. Roday  
Mr. Richard Smith  
Dr. Richard A. Szucs  
Mr. Brandon C. Taylor  
Mrs. Marcia H. Thalhimer\*  
Mr. John L. Walker III  
Mrs. Ludi Webber  
Mark W. Wickersham, Esq.  
Mr. Mark Wolfram  
Dr. Elisabeth M. Wollan\*  
Mrs. Bucci Zeugner

\*At Large Members of the 2020/21 Executive Committee

## 2020/21 RICHMOND SYMPHONY FOUNDATION TRUSTEES

---

*The Richmond Symphony Foundation is organized and established for cultural and charitable purposes benefiting the Richmond Symphony through its endowment. Gifts, planned gifts, and/or bequests may be made to the Foundation; if you choose to notify us, please contact Trish Poupore, c/o Richmond Symphony, 612 East Grace Street, Suite 401, Richmond, Virginia 23219 or [tpoupore@richmondsymphony.com](mailto:tpoupore@richmondsymphony.com). For additional information, please call Trish Poupore at 804.788.4717, ext. 115.*

Mr. David M. Carter  
*President*

Mr. Jose Luis Murillo  
*Vice President*

Mrs. Tara H. Matthews  
*Treasurer*

Michèle Walter  
*Secretary*

Trish Poupore  
*Donor Relations Director*

Mrs. Maureen Ackerly, Esq.  
Mr. Thomas N. Allen  
Mr. David B. Bradley  
Mr. J. Alfred Broaddus, Jr.  
Mrs. Ann T. Burks  
Mr. Robert L. Chewning  
Mr. Nicomedes De León  
Mr. Ellis M. Dunkum  
Mr. Wendell Fuller  
Mrs. Carolyn Garner  
Ms. Kristian Gathright  
Mr. James B. Hartough  
Ms. Helen Lewis Kemp, Esq.  
Mrs. Marlene D. Jones  
Mr. George L. Mahoney  
Mr. William H. Mears, Jr.  
Mr. Wallace B. Millner III  
Dr. Richard L. Morrill  
Mr. Randall S. Parks

Mr. Kenneth M. Perry  
Mr. Ernesto Sampson  
Mr. Richard M. Smith  
Mr. George Y. Wheeler III  
Mrs. Anne Marie Whittemore, Esq.

## 2020/21 MUSICIAN ROSTER OF THE RICHMOND SYMPHONY

---

Valentina Peleggi, *Music Director & Lewis T. Booker Music Director Chair*

Chia-Hsuan Lin, *Associate Conductor & Jack & Mary Ann Frable Associate Conductor Chair*

Daniel Myssyk, *Assistant Conductor*

Erin R. Freeman, *Director of the Richmond Symphony Chorus and James Erb Choral Chair*

### VIOLIN

Daisuke Yamamoto, *Concertmaster,*  
*Tom & Elizabeth Allen*  
*Concertmaster Chair*

Adrian Pinteau, *Associate*  
*Concertmaster*

Ellen Cockerham Riccio,  
*Principal Second Violin*

Meredith Riley,  
*Associate Principal Second Violin,*  
*Bob & Nancy Hill Associate*  
*Principal Second Violin Chair*

Alana Carithers

Catherine Cary

Jill Foster

Justin Gopal

Alison Hall

Margie Heath

Jeannette Jang

Timothy Judd

Susanna Klein

Stacy Matthews

Anna Rogers

Susan Spafford

Jocelyn Adelman Vorenberg

Ross Monroe Winter

Susy Yim

### VIOLA

Molly Sharp, *Principal,*  
*The Mary Anne Rennolds Chair*

HyoJoo Uh, *Associate Principal*

Zsuzsanna Emödi

Stephen Schmidt

Elizabeth Gopal

Wayne Graham

Derek Smith

Jocelyn Smith

### CELLO

Neal Cary, *Principal*

Jason McComb, *Associate Principal,*  
*RSL Chair*

Ryan Lannan

Schuyler Slack, *Kenneth and*  
*Bettie Christopher Perry*  
*Foundation Chair*

Barbara Gaden

Adrienne Gifford-Yang

Peter Greydanus

Ismar Gomes

### DOUBLE BASS

Andrew Sommer, *Principal*

Rumano Solano, *Associate Principal*

Kelly Ali  
Alec Hiller  
Peter Spaar

### FLUTE

Mary Boodell, *Principal*  
Jennifer Debiec Lawson,  
*Associate Principal*  
Catherine Broyles

### PICCOLO

Catherine Broyles

### OBOE

Shawn Welk, *Principal+*  
Lauren Williams,  
*Associate Principal +*

### ENGLISH HORN

Lauren Williams, *Principal +*

### CLARINET

David Lemelin, *Principal*  
Edward Sundra, *Associate Principal*

### E-FLAT CLARINET

Edward Sundra, *Principal*

### BASS CLARINET

Sara Reese

### BASSOON

Thomas Schneider, *Principal*  
Matthew Lano, *Associate Principal +*

### CONTRABASSOON

Vacant

### HORN

Dominic Rotella, *Principal*  
Devin Gossett, *II Horn*  
*The Luzi & George Wheeler Second*  
*Horn Chair*  
Erin Lano, *Associate Principal*  
Roger Novak

### TRUMPET

Samuel Huss, *Principal*  
Brian Strawley, *Associate Principal*  
Mary Bowden

### TROMBONE

Evan Williams, *Principal*  
Scott Winger

### BASS TROMBONE

Scott Cochran

### TUBA

Vacant

### TIMPANI

James Jacobson, *Principal*

### PERCUSSION

Clifton Hardison, *Principal*  
Robert Jenkins  
David Foster

### HARP

Lynette Wardle, *Principal*

### PIANO & CELESTE

Russell Wilson, *Principal,*  
*Quincy & Anne Owen Cole Chair*

+ acting

\* leave of absence

With the exception of principal musicians, string sections are listed alphabetically.

The Richmond Symphony is a member of the League of American Orchestras.

As of September 14, 2020



# 2020/21 RICHMOND SYMPHONY CHORUS

Erin Freeman, *Director and James Erb Choral Chair*

Barbara Baker, *Manager*

Ingrid Keller, *Rehearsal Pianist*

Kevin L. Barger, *Assistant Rehearsal Pianist*

Melva Carle, *Rehearsal Assistant*

Carl Eng, *Rehearsal Assistant*

## SOPRANO

Arianne Barrus,  
*Music Section Leader*  
Faith A. Alejandro  
Gerry Baldwin  
Arianne Barrus  
Gabrielle Francesca  
Bergelet  
Kerry Blum  
Leslie Brewer  
Brittany Brooks  
Hailey Broyles  
Carrie Bullard  
Ann Whitfield Carter  
Leigh Anne Clary  
Miranda Clayton  
Victoria Cottrell  
Lauren Lexa Crapanzano  
Shirley B. Diggs  
Minh-Vy Duong  
Courtnei A. Fleming  
Claire Foley  
Sharon B. Freude  
Lisa C. Fusco  
Catrina J. Garland  
Sarah George  
Bethanie Glover  
Kerry L. Grey  
Jennifer Hagen  
Amanda Halverson  
Elizabeth C. Harper  
Rebecca Harrison  
Cynthia Hickman  
Victoria A. Jackson  
Ella Nelson Johnson  
Amanda Khalil  
Deborah Klosterman  
Nina Lankin  
Ashley Larson  
Stevee Libert  
Ashley M. Love  
Gail A. Lyddane  
Leslie Maloney  
Eve Minter  
Ariel Mitchell  
Lucy Wagner Mitzner  
Terry Moffett  
Shannon Montague  
Anna Moore  
Kristen Morrow  
Kari Nordvig  
Jeanne Patton  
Stephanie Poxon  
Emma Riggs  
Samantha P. Sawyer  
Allison Elliott Schutzer

Johanna Scogin  
Margaret Duncan Storti  
Erin Stuhlman  
Ann Voss  
Mary Ellen Wadsworth  
Madeleine Wagner  
Emily Anderson Walls  
Daniella White  
Savannah Whittenburg  
Cora Wise  
Michele Wittig

## ALTO

Rachel Foster Fish,  
*Music Section Leader*  
Andrea Johnson Almoite  
Jan Altman  
Barbara Baker  
Caroline Bass  
Barbara C. Batson  
Marcia Becker  
Laura McBride Box  
Elaina F. Brennan  
Ayana Butler  
Sarah Capehart  
Melva Carle  
Laura Altman Carr  
Linda H. Castle  
Charlene Nash Christie  
Erin Clapp  
Chelsea Cockburn  
Pamela Cross  
Savannah Rai Daniels  
Lynn DiChristina  
Mary Butler Eggleston  
Kathryn Rawley Erhardt  
Maria J. K. Everett  
Rachel Foster Fish  
Sarah Froom Gallo  
Vivienne Gire  
Elizabeth Goodwin  
Liz Holland  
Shannon Hooker  
Elena Jones  
Kate Juliana  
Sadie Lougée  
Julia Martin  
Judy Mawyer  
Janna Maxey  
Sarah McGrath  
Melisse Menchel  
Charity Myers  
Samantha Nacman  
Elliott Neal  
Kyndal Owens  
Eunyoung Park  
Kenna Payne

Janet Tice Powell  
Emily Powers  
Lynne H. Read  
Patricia Reddington  
Nancy Reed \*  
Jane Pulliam Riddle  
Kate Roberts  
Arianna Rose  
Charlotte Rowe  
Meaghan Rymer  
Faith D. Sartoris \*  
Katherine Shenk  
Jayne Sneed  
Mary Lou P. Sommardahl  
Maureen Stinger  
Darlene Walker Temple  
Jane Koenig Terry  
Alexandria Vandervall  
Casey Vandervall  
Sally Warthen \*  
Becca Wethered  
Julian White

## TENOR

Aaron Todd,  
*Music Section Leader*  
Benjamin T. Almoite  
Ric Anderson  
Jake Barger  
Kevin L. Barger  
David Carter  
Joshua Ellis  
Carl J. Eng  
John D. Finney  
Ed Galloway  
Matt Gillis  
Jody Gordon  
Roy A. Hoagland  
Jeremy Hoffman  
Zachary James  
David Kehlenbeck  
Rondy Michael Lazaro  
William N. Marshall  
Alex McKay  
Tommy Miller  
William Miller  
Christopher Nixon  
LeGrand Northcutt  
Charles H. O'Neal \*  
Wesley Pollard

Jim Rakes  
Henry P. Robb  
Craig E. Ross  
Rick Sample  
Aaron Todd  
Steve Travers  
Roger Wooldridge

## BASS

John Luther,  
*Music Section Leader*  
Ed Alexander  
Matt Benko  
Jim Bennett  
John Byrne  
M. Stephen Cates  
Mike Champlin  
J. Coltrane Conklin  
David C. Cooley  
Don Creach  
Andrew J. Dolson  
Zachary Haga  
Sam Holland \*  
David Hoover  
Charles Inch  
Don Irwin  
Chris James  
Marc Kealhofer  
Brian Lam  
Aaron Loy  
John Luther  
Kevin Mann  
Martin McFadden  
Bryon Mitchell  
Douglass Moyers  
W. Hunter Old  
Cameron Parker  
Val Puster  
Stephen G. Read  
William Bradley Roberts  
James V. Romanik  
Michael Simpson  
Alexei Staruk  
Richard Szucs  
Jon A. Teates  
Paul C. Tuttle  
Dillard Watt  
John D. Watt  
Hunter Williamson  
Stephen V. Wright

*\*Active membership since the Chorus's first performance in 1971.*

*The Chorus thanks Epiphany Lutheran Church for the use of its facilities for auditions.*

## **RICHMOND SYMPHONY STAFF**

---

### **Administration**

Michèle Walter, Interim Executive Director  
Gail Henshaw, Director of Finance  
& Administration  
Shacoya Henley, Accounting  
& Human Resources Manager

### **Advancement & Patron Communications**

Frances Sterling, Director of  
Advancement & Patron Communications  
Helena Barth, Digital Marketing Coordinator  
Kathryn Bishop Pullam, Assistant Director of  
Advancement  
Victoria Cottrell, Annual Fund Coordinator  
Kira Gay Hiller, Senior Manager of Patron  
Services & Sales  
Ashley Moore, Production Designer  
Ryan Scott, Office & Executive Assistant  
Zoe Thomas, Patron Services Assistant  
Carrie Thornbrugh, Marketing &  
Public Relations Manager  
Chris Valdez, Individual Giving Manager

### **Richmond Symphony Chorus**

Barbara Baker, Manager

### **Education & Community Engagement**

Walter Bitner, Director of Education  
& Community Engagement  
Ingrid Keller, RSSoM Program Manager  
Marcey Leonard, RSSoM Program Manager  
Amy Pinteá, MAP & Housing Coordinator  
Jonathan Sanford, Education Coordinator

### **Menuhin Competition Richmond 2020**

Miriam Fogel, Project Director  
Ashley Davis, Marketing & Communications  
Manager

### **Operations**

Jennifer Arnold, Director of Artistic Planning  
& Orchestral Operations  
Brent Bowden, Production Manager  
Kevin Estes, Personnel Manager  
Matthew Gold, Orchestra Librarian  
Brent Klettke, Special Events  
& Assistant Production Manager  
Pete Mathis, Operations Manager

## **PRODUCTION THANK YOUS**

---

Bringing this concert to your homes and creating the extra digital content such as interviews and watch parties would not have been possible without the following people. We are very grateful for their time and input into our new livestream endeavour.

### **Virginia Public Media Livestream Partner**

Craig Keeton, Director  
Coleman Jennings, Audio  
Mike Rogers, Camera  
Phillip Newsome, Camera  
Dan Tierney, Mobile Production Engineer  
Elliott Torrence, Engineering

### **For the Richmond Symphony**

Ed Thompson, Audio Engineer

We would also like to thank Dolly Vogt and the wonderful staff at ASM who have ensured the Dominion Energy Center is safe and well managed for the public to use during these unprecedented times.



## CORPORATE, FOUNDATION, & GOVERNMENT GIFTS

---

The Richmond Symphony gratefully recognizes the following organizations for their support, received between July 1, 2019 and June 30, 2020.



### LEAD GIFTS

**(\$100,000+)**

Altria Group, Inc.  
Chesterfield County  
E. Rhodes and Leona B. Carpenter Foundation  
Richmond Symphony League

### GUARANTOR'S CIRCLE

**(\$50,000 - \$99,999)**

City of Richmond  
CultureWorks & The Arts and Cultural  
Funding Consortium  
Dominion Energy\*  
Genworth  
Henrico County  
Virginia Commission for the Arts

### VIRTUOSO'S CIRCLE

**(\$20,000 - \$49,999)**

Atlantic Union Bank  
Children's Hospital of Richmond at VCU  
Covington Travel  
Hanover County  
Moses D. Nunnally, Jr. Charitable Trust B  
R.E.B. Foundation  
The Rea Charitable Trust  
Shelton H. Short, Jr. Trust  
Weinstein Properties

### CONDUCTOR'S CIRCLE

**(\$10,000 - \$19,999)**

Hamilton Beach Brands, Inc.  
Keiter  
The London Company  
Riverfront Investment Group  
Troutman Sanders LLP\*

Truist (SunTrust Bank)\*

Wells Fargo

The Wilbur Moreland Havens Charitable Foundation

### CONCERTMASTER'S CIRCLE

**(\$7,500 - \$9,999)**

Bank of America Charitable Foundation\*  
The Estes Foundation  
Hunton Andrews Kurth LLP  
Margarete and Siegfried Eckhaus Charitable Trust  
Wauford Group

### PRINCIPAL'S CIRCLE

**(\$5,000 - \$7,499)**

Emily S. and Coleman A. Hunter Charitable Trust  
KPMG LLP  
Markel Corporation  
VAMAC, Inc.

### MUSICIAN'S CIRCLE

**(\$3,000 - \$4,999)**

Chesapeake Corporation Foundation  
County of Goochland School Board  
ExxonMobil Foundation\*  
H & H Aircraft Services, Inc.  
Powhatan County School Board

### BENEFACTOR CIRCLE

**(\$1,500 - \$2,999)**

The Arts Council of Randolph-Macon College  
Christian Family Foundation  
Cowardin Jewelers  
Deloitte  
Elmon Duff Charitable Lead Annuity Trust  
Kiwanis Club of Richmond  
M&T Bank

McGuireWoods LLP  
Mutual Assurance Society of Virginia  
NewMarket Corporation  
Spider Management Company, LLC  
TahDah Foundation  
TCV Trust and Wealth Management, Inc.  
TowneBank  
University of Richmond  
VPM  
Williams Mullen

**SUSTAINER LEVEL**  
**(\$1,000 - \$1,499)**

Kiwanis Club of Midlothian-Chesterfield  
RECO Industries, Inc.  
Whitley/Service Roofing & Sheet  
Metal Company

**FAMILY LEVEL**  
**(\$500 - \$999)**

Blackwood Development  
Cauthorne Paper Company, Inc.  
Coille Limited Partnership, LP\*  
Jan Hampton Violins

**SUPPORTER**  
**(\$250 - \$499)**

G.E. Foundation\*  
McKesson\*  
Microsoft\*  
Pfizer, Inc.\*  
RGA Reinsurance Company\*  
Rhapsody Piano & Guitar  
TabbCo  
Virginia Credit Union\*

\* Denotes Matching Gift Company

**RICHMOND  
SYMPHONY**  
SCHOOL OF MUSIC



*Join Titus Underwood  
for a unique and  
exciting survey of  
the contributions  
musicians of African  
descent have made to  
classical music over the  
last three centuries:  
**Black Music Discovery:  
Musicians of African  
Descent in Classical Music.***

**INDIVIDUAL CLASSES ARE  
ON SALE NOW!**

**\$12 FOR ADULTS**

**\$6 FOR STUDENTS**

## PLEASE MAKE A GIFT!

Make a gift today to the Richmond Symphony and help change lives. Now, more than ever, we all need to be uplifted through the power of music and thanks to our Symphony family we are able to do this. Your gift ensures the artistic excellence of the Richmond Symphony, attracts world-class artists to our region, brings welcoming free community festivals to our neighborhoods, enriches our educational offerings for the young and old alike of our community, and helps us expand our digital presence to offer online experiences for all to enjoy.

### HOW TO GIVE

- » Give online at [www.richmondsymphony.com/give](http://www.richmondsymphony.com/give)
- » Call Victoria Cottrell, Annual Fund Coordinator  
804.788.4717, ext. 102
- » By check in the mail to:  
**The Richmond Symphony**  
ATTN: Chris Valdez  
612 East Grace St., Suite 401,  
Richmond, VA 23219

### QUESTIONS?

Contact Chris Valdez,  
Individual Giving Manager  
804.788.4717, x 116  
[cvaldez@richmondsymphony.com](mailto:cvaldez@richmondsymphony.com)

### STOCK GIFTS AND TRANSFERS

The Richmond Symphony has accounts with two brokerages:

- BB&T Scott & Stringfellow  
Account #70491091  
DTC #0702  
Phone: 804.780.3232
- Davenport & Company  
Account #7085-4226  
DTC #0715  
Phone: 804.780.2000

## THE DONOR ADVISORY BOARD

A forum and sounding board of those significantly invested in the organization's success, the Donor Advisory Board meets for conversations and receptions with the Symphony's leadership team. Members receive special behind-the-scenes access, serve as advocates and ambassadors for the Symphony, and provide feedback and advice on the Symphony's work. The group consists of individuals who make annual leadership gifts of \$1,500 or more or represent businesses that contribute \$5,000 or more.

## THE 20/30 GROUP

The 20/30 Group is a collection of individuals between the ages of 21-39 who attend concerts, engage in networking and social activities, and provide feedback to help the Richmond Symphony enhance programming and reach new audiences in the Richmond community. To learn more contact [2030group@richmondsymphony.com](mailto:2030group@richmondsymphony.com)

## THE COMMUNITY COUNCIL

The Community Council is a group of civic leaders and individuals from throughout Metro Richmond. Membership is intended to reflect every district of the City and surrounding counties. The Council advises the Symphony on methods to enhance the diversity, inclusivity, engagement and accessibility of its offerings.

## DONOR LISTING

A warm thank you to all of the generous donors who gave to the annual fund during the 2019/2020 season. In an effort to ensure that these listings are kept as updated as possible, they will now be kept on our website. To view the most recent list, please visit [www.richmondsymphony.com/donors](http://www.richmondsymphony.com/donors)

## ENDOWMENT FUNDS

We welcome additional gifts to the endowed funds already established within the Richmond Symphony Foundation. Please contact Trish Poupore (804.788.4717, ext.115) for more information.

- Tom and Elizabeth Allen Concertmaster Chair Fund
- Lewis T. Booker Music Director Chair Fund
- The Braymer Family Music Library Fund
- Thomas P. Bryan, Jr. Fund (*Featured performance by a Richmond Symphony musician/s on a subscription series once each season*)
- Rudy Bunzl Fund for the Future (*formerly known as the Rainy Day Reserve Fund*)
- Cabell Fund for Artistic Excellence
- Quincy and Anne Owen Cole Chair Fund (*Principal Piano/Celeste*)
- The Dunkum Endowed Fund for Music Education
- James Erb Choral Chair Fund
- The David J.L. Fisk Special Events Fund
- Founders' Fund (*Unrestricted Endowment*)
- Jack and Mary Ann Frable Associate Conductor Chair Fund
- Florence Robertson Givens Guest Artist Fund (*Guest Pianist annually*)
- Stephen M. and Cheryl G. Goddard Fund
- Bob and Nancy Hill Assistant Principal Second Violin Chair Fund
- Hopkins-Eggleston Family Fund for Discovery Concerts
- The Linhart Foundation Fund
- The Joe and Caroline Murillo Fund for Artistic Excellence and Community Engagement
- Music Director's Commissioning Fund (*including the John Powell Fund*)
- Music Education Scholarship Fund (*including the Virginia Optimist Clubs' Scholarship Fund and the Dominion Resources Scholarship Fund for the Richmond Symphony Youth Orchestra Program*)
- Martha D. Newell Memorial Scholarship Fund
- Mary Morton Parsons Education Fund
- Kenneth and Bettie Christopher Perry Foundation Cello Chair Fund
- Edmund A. Rennolds, Jr. Fund (*Memorial Concert annually*)
- Mary Anne Rennolds Chair Fund (*Principal Viola*)
- Richmond Symphony League Chair Fund (*Assistant Principal Cello*)
- The Brian Szabo Memorial Scholarship Fund
- Emma Gray Trigg Fund
- The John R. Warkentin Fund
- The Watkins Big Tent Fund
- The Luzi & George Wheeler Second Horn Chair Fund
- Cheryl G. and Henry A. Yancey, Jr., M.D. Fund
- Tribute Fund (*Gifts in memory or in honor of people or event or events*)

## GIFTS OF MERIT TO THE RICHMOND SYMPHONY LEAGUE

The Richmond Symphony League is a non-profit corporation with the sole purpose of supporting the operating and educational programs of The Richmond Symphony. The generosity of the League's donors and event attendees allows it to make annual donations to the Richmond Symphony. This listing acknowledges donors during the 2019/20 Season:

### Gifts of \$5,000+

Chuck and June Rayfield  
The Renaissance  
Lisa and George Ruzek  
Butch and Ludi Webber  
Mrs. Henry A. Yancey, Jr.

Susan Murphey  
Outdoor Lighting Perspectives  
Red Carpet Benefit Auctions  
Rejuvenate MD  
Veronica and Jerry Wauford  
Mathew and Susan Williams  
Susan and Fred Williams  
Jack and Helen Winn

David Barden Interiors  
Yves Delorme  
Fink's Jewelers  
Fleming's Steak House and Wine Bar  
Maria E. Gallegos  
Susan Scharp Gentry  
Hermitage Country Club  
Jo Kennedy  
Kroger  
Elinor and Frank Kuhn  
Carol Meese  
Tom and Beth Noakes  
Richmond Country Club  
Richmond Symphony  
Salisbury Country Club  
Total Wine and More  
Willow Oaks Country Club

### Gifts of \$1,000 - \$4,999

Mary Ball  
Joanne Barreca  
Ann and Phil Burks  
Butler Portraits  
Myra Bennett  
Geoffrey and Allene Cahill  
Custom Kitchen Inc  
Faye W. Holland  
Jeff Lubin Portrait Studio

### Gifts of \$300 - \$999

Betty J. Anderson  
Rev. Dr. Vienna Cobb Anderson  
David H. Berry  
Paul and Ann Bolesta  
David and Julie Brantley  
Geoff and Allene Cahill  
Covington Travel

# COMPOSE **your** LEGACY

INCLUDE THE RICHMOND SYMPHONY IN YOUR ESTATE PLAN. JOIN THE RENNOLDS SOCIETY!

## THE RENNOLDS SOCIETY

---

*Edmund A. Rennolds, Jr. (affectionately known as “Ned”) and his wife, Mary Anne, were founders of the Richmond Symphony with Brigadier General Vincent Meyer and Emma Gray Trigg. Ned and Mary Anne were synonymous with the Richmond Symphony. They worked tirelessly to help establish the orchestra – volunteering in many capacities, housing musicians, holding meetings and receptions in their home, supporting the orchestra financially, and giving valued guidance. They agreed to lend their name to the Rennolds Society hoping membership would grow and help sustain the future of the Richmond Symphony.*

*It’s easy to join the Rennolds Society – enjoy special events for members, use of the Dominion Energy Center for the Performing Arts Donor Lounge, and help secure the future of the orchestra! Members have an interest in the Symphony and have made provisions for the orchestra in their will or other estate planning vehicle.*

*The Richmond Symphony gratefully acknowledges the vision and foresight of the Rennolds Society members:*

Anonymous (9)	The Honorable Barbara J. Gaden	Edmund A. Rennolds, Jr. †
Tom and Elizabeth Allen	Mrs. Ross S. Gibson †	Mr. and Mrs. W. Taylor Reveley III
Dr. Virginia A. Arnold †	Ross S. Gibson, Jr. †	Robert E. Rigsby
Joanne Barreca and Victor Bouril †	Jane and Jim Hartough	David B. Robinson, CPA
Matthew T. Blackwood †	Mr. and Mrs. Robert E. Hill	Lisa and Leon Roday
Nancy † and Lewis † T. Booker	Mr. and Mrs. Thomas Jefferson III	T. Raysor Salley, Jr. †
Laura McBride Box and Richard Box	Frank and Elinor Kuhn	Rick Sample
Mrs. Caroline Y. Brandt	Celia K. Luxmoore and David J.	Eric L. Schellenberger
Drs. Meta and John Braymer	Baker	Mrs. Elizabeth G. Schneider †
Dr. and Mrs. O. Christian Bredrup, Jr.	Jane S. and James T. † Lyon	Lawson and Joanne Sherman
Miss Goldie H. Burkholder †	Dr. Edgar E. MacDonald †	Joan M. Spyhalski
Ann Turner Burks	John B. Mann	Mr. and Mrs. Donald E. Steeber
Mrs. Royal E. Cabell, Jr. †	Bob † and Mary Coleman † Martin	Mr. † and Mrs. Charles G. Thalhimer
Steve and Claire Capel	Ms. Sarah Maxwell †	Marcia and Harry Thalhimer
Miss Phyllis Cartwright †	Mrs. John H. McDowell †	Mrs. Nancy White Thomas †
Neal Cary	David A. and Charlotte A. McGoye	Rebecca R. Trader
The Rev. Dr. Vienna Cobb-Anderson	Mr. Dana E. McKnight	Dr. E. Randolph Trice †
Miss Hannah Lide Coker †	Lynn and Pierce † McMartin	Dr. John R. Warkentin
Lucille B. † and Robert O. † Cole	Heather Miller	Butch and Ludi Webber
Waverly M. Cole, M.D. †	Jeffrey Miller	Robert H. Welch †
Dr. John R. Cook †	Mr. † and Mrs. † William Read Miller	Mr. Perry A. Weyner †
Janet C. Coon	Virginia B. and A. Scott Moncure	Dr. Elisabeth M. Wollan
Don Creach and Karen Raschke	Gerald Morgan, Jr. †	Cheryl G. and Henry A. Yancey, Jr., M.D. †
Charles “Chuck” Dabney †	J. Dabney and Betty Booker Morriss	John and Bucci Zeugner
Elizabeth R. and Ellis M. Dunkum	Mr. and Mrs. † Johnson C. Moss, Jr.	
Emma Gray Emory † and Howard McCue, Jr. †	Margaret I. † and Walter J. † O’Brien, Jr.	
Ruth and James † Erb	Mrs. Hunter R. Pettus, Jr. (Patsy)	
Marilyn Lipsitz Flax and Robert L. Flax	G.V. Puster, Jr.	
Mrs. Suzanne Franke	Mrs. Gordon C. Raab †	
	Chuck and June Rayfield	<i>As of October 13, 2020</i>
	Mr. and Mrs. Charles L. Reed, Jr.	<i>† Deceased</i>

For information, please contact Trish Poupore, Donor Relations Director, [tpoupore@richmondssymphony.com](mailto:tpoupore@richmondssymphony.com)

RICHMOND SYMPHONY

SOCIAL ACTIVITIES NET

WORKING ENGAGEMENT

VOLUNTEERING RICH

SYMPHONY CO

BECOME SOCIAL ACTIVIT

A MEMBER KING ENGA

The 20/30 Group is for music lovers between the ages of 21–39 who attend concerts, socialize, and provide feedback to help the Richmond Symphony enhance programming and reach new audiences in the Richmond community.

- \$10/month or \$100/year
- Get access to livestream performances with no extra charge
- Reserve in-person seating a week in advance

Visit [richmondsymphony.com/2030](https://richmondsymphony.com/2030) to sign up today!

RICHMOND SYMPHONY

20/30  
GROUP



**RICHMOND  
SYMPHONY**

SCHOOL OF MUSIC



REGISTRATION  
BEGINS JAN 4TH

CLASSES  
BEGIN  
FEB 8TH

REGISTER ONLINE *at* [RICHMONDSYMPHONYSOM.COM](http://RICHMONDSYMPHONYSOM.COM)

*This holiday season, give the gift of  
learning to the music lovers in your life  
with a spring semester for the  
Richmond Symphony School of Music.*